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position assumed by the three choirs, Cirencester, Hereford, and Gloucester, affords occasion for congratulation to the promoters of the Festival. Our correspondent who has thus favoured us, will therefore kindly accept this explanation as reason sufficient for the non-appearance of his criticism.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

J. C.—Apply to a music-seller; but we cannot hold out any hope for our Correspondent. MS. compositions are a drug in the market; some of the efforts of the best native composers are in the same position as those of our Correspondent—waiting for a publisher. The specimen sent to us, "*The Dublin Exhibition Metropolitan Polka*," we fear will not quite make the fortune of our Correspondent.

Counterpoint should apply to some respectable professor, and state his circumstances to him.

Musicus.—Our Correspondent who proposes "*the total abolition of choirs and anthem singing*" (!) might as well, for the reason he assigns, make a similar proposition for the "*total abolition*" of priests; we consider that the performance of any part of the church service is not the less effective and useful for being well done—the slovenliness of the conventicle in this respect has often been productive of ridicule. Our Correspondent must excuse us for stating that we have no sympathy with the tone or purport of his letter, which is certainly more suited to a theological than to a musical publication.

Diapason.—We have no recollection of the question put to us—will he repeat it? Our Correspondent is perhaps not aware that Newspapers posted seven days after date are not allowed to pass to Foreign parts, unless paid for at letter rate.

Amateur, Jun.—We know of no work which would give our Correspondent "*an insight into the science of organ building or pianoforte making*." We recommend a visit to the establishment of Messrs. Broadwoods.

Amateur, who wishes to know how he can gain an introduction to the Orchestra of the Sacred Harmonic Society, is referred to the Office of the Society, No. 6, in Exeter Hall, on Friday Evenings during the Rehearsals, from Eight till Ten o' Clock.

Brief Chronicle of the last Month.

THE BRADFORD FESTIVAL.—The fine building called St. George's Hall, recently erected in Bradford, was publicly opened on the 31st of August, which event was celebrated by the first of a series of grand musical performances which terminated on the 2nd Sept. The ceremony of opening the hall and the festival attracted numerous visitors from all parts of the adjacent country, and the sudden influx of persons into the town was attended with considerable inconvenience, as there was no adequate accommodation for those who wished to remain in the town. At half-past ten the doors of the Hall were thrown open, and almost immediately every seat was occupied. The performances commenced with the National Anthem, in which Madame Clara Novello and the principal singers took a prominent part. It was followed by Mendelssohn's oratorio of *St. Paul*, the principal parts of which were sung by Madame Clara Novello, Miss Louisa Pyne, Mrs. Lockey, Mr. Sims Reeves, Herr Formes, Mr. Lockey,

Mr. Weiss, and Mr. Winn. The chorus and band were very effective, and were rewarded for their exertions by the plaudits of the audience, who were evidently much delighted with the performance. In the evening there was a grand concert of miscellaneous music.

GLoucester Musical Festival.—Success has this year been the result of the celebrated festival at Gloucester. Previously to the first day the unceasing rain which fell caused much apprehension in the minds of the visitors and inhabitants, but a sudden and unexpected change restored universal gaiety, and allowed the innumerable patrons of the festival auspiciously to commence the routine of enjoyments which, from their sterling merit, never seem to lose one iota of their attraction. The cathedral service on the morning of the 13th was attended by a larger number of persons than has hitherto ever been present at the inauguration of the festival; the conductor of the orchestra was Mr. Amott, organist of the cathedral, whilst the band was composed of the best instrumentalists of our metropolitan orchestras; Messrs. Blagrove, Willy, Hill, Lucas, and Howell, were amongst the principal instrumental performers. The organist, Mr. Townshend Smith, fulfilled his functions with admirable efficiency. The sermon preached by the Rev. B. S. Claxon, D. D., (1 Chron. xiii. 8.) was peculiarly adapted to the occasion. Handel's overture to *Esther*; the "*Preces and Responses* of Tallis; the *Te Deum Laudamus*, distinguished as the *Dettingen Te Deum*, because composed by Handel to celebrate that famous victory; a Festival Anthem by Dr. Elvey, full of musically writing and feeling; and the late Mr. Attwood's "*Coronation Anthem*," were the principal features of the musical selection. The vocal *morceaux* were intrusted to Mrs. Lockey, Mr. Lockey, and Mr. Weiss, who separately and conjointly displayed to the best advantage their rare accomplishments and endowments. The orchestra, under the direction of Mr. Amott, proved itself worthy of every praise, while the chorus exhibited great precision and power. In the evening the first of the miscellaneous concerts took place in the Shire Hall, a handsome building, but somewhat ill contrived for musical purposes. The programme contained almost every class of composition. The singers were Madame Clara Novello, Madame Castellan, Miss Dolby, Signor Gardoni, Signor Tagliafico, Herr Formes, Mr. and Mrs. Lockey, and Mrs. Weiss. To those who are conversant with the programmes and performances at the best London concerts, a detailed criticism would doubtless prove uninteresting, since the material and its application are the same. The most striking feature of the concert was certainly the performance of Mendelssohn's finale to *Lorely*. Both were better interpreted than on any previous occasion, whilst the impassioned and dramatic singing of Madame Clara Novello gave perfect effect to the delicious and wild strains expressed by the inspired Leonora. As early as eight in the morning of the 14th, full service was performed in the Cathedral by the three choirs, before a very numerous congregation. The subsequent performance of Mendelssohn's *Elijah*, collected about 2,000 persons in the Cathedral; the choruses were materially strengthened, and, together with the orchestra, exerted themselves most successfully. Madame Clara Novello, Madame Castellan, Mrs. Lockey, and Miss Dolby, gave admirable expression to the soprano and contralto parts, while those of the bass and tenor could not possibly have been in better hands than those of Herr Formes, Mr. Lockey, and Signor Gardoni. The second concert was less successful than the first, and the attendance was comparatively insignificant. The principal instrumental *morceaux* was Mendelssohn's symphony in A minor, the innumerable characteristic beauties of which were delicately and artistically expressed by the orchestra, under Mr. Amott's able guidance. Mr. Frank Mori's *Fridolin*, a serenata, was performed in the second part; the composer directed the perform-

ance of his own compositions. On the 15th the Cathedral was again crowded to excess, the varied attraction of the programme having doubtless exercised no mean influence upon the public mind. The first and second part of Haydn's *Creation*, Mendelssohn's fragment of *Christus*, and Handel's *Israel in Egypt*, occupied the executants and the auditory till the hour of four; neither the former nor the latter, however, exhibited any signs of fatigue. The choruses in the *Creation* were all carefully executed; and the *solis* were admirably interpreted by Madame Novello, Madame Castellani, Signor Gardoni, and Mr. Weiss. The performance of Mendelssohn's *Christus* was highly creditable; its power and beauty were exhibited most advantageously; the recitatives, by Mr. Lockey and Madame Novello, and the splendid trio of the three wise men, were worthy of the most unfeigned commendation; the choruses also were given with effect. In an incomplete form the *Israel in Egypt* was very effectively given; its style—so different from the *Creation*, which preceded it, and from the *Christus*, which followed—cannot fail to impress the hearer by its solemn grandeur. Mrs. Lockey, Mrs. Weiss, Herr Formes, Mr. Weiss, Mr. Lockey, and Madame Novello, exerted themselves with complete success. The third miscellaneous concert, which took place in the evening, was almost as long as its two predecessors, and was attended by an audience almost as numerous as those of the previous entertainments combined. The selections performed embraced every possible school of music—ancient, modern, French, German, Italian, and English. The abundant entertainment provided seemed to afford universal satisfaction. The performance of the *Messiah* is generally the feature of every festival. The concourse assembled in the Cathedral on the 16th, on the occasion of its performance, was numerically without precedent. The execution of the master-piece was so admirable as to require little comment; the solos were perfectly sung by Madame Novello, Madame Castellani, Miss Dolby, Mrs. Lockey, Mrs. Weiss, Signor Gardoni, Mr. Lockey, and Mr. Weiss, while the grand impressive choruses were rendered with such power and feeling as, in connection with the locality and large assemblage, could not but fail to create an extraordinary effect. The ball in the evening wound up the proceedings of the Festival week. The receipts for the charity amounted altogether to £805 15s. 9d., besides an anticipated surplus from the sale of tickets, after payment of all the expenses of the Festival. The following shows the amount collected at these Festivals annually for the last 20 years:—In 1834, at Hereford, £676 11s.; in 1835, at Gloucester, £660 11s. 10d.; in 1836, at Worcester, £828 6s.; in 1837, at Hereford, £818 1s. 2d.; in 1838, at Gloucester, £704 16s. 5d.; in 1839, at Worcester, £950 3s. 6d.; in 1840, at Hereford, £1,061 2s. 1d.; in 1841, at Gloucester, £642 18s. 6d.; in 1842, at Worcester, £1,061 1s.; in 1843, at Hereford, £901 13s.; in 1844, at Gloucester, £648 17s.; in 1845, at Worcester, £850; in 1846, at Hereford, £812 18s. 2d.; in 1847, at Gloucester, £686 2s. 11d.; in 1848, at Worcester, £969; in 1849, at Hereford, £833 14s.; in 1850, at Gloucester, £864 6s.; in 1851, at Worcester, £884; in 1852, at Hereford, £867; in 1853, at Gloucester, £805 15s. 9d.

OBITUARY.—In the burial ground of St. Pancras, in the early part of the month, the earth closed over the remains of poor Blewitt, the composer, who for more than half a century has provided the lovers of light music with inspiring compositions; many of those brought forth during his latter years being, we fear, the produce of any thing but a light heart, for adversity had in the decline of his life surrounded him with the horrors of poverty, aggravated by a painful internal disease, from which he suffered excruciating agony for many years. He continued, notwithstanding, till within a few weeks of his death, to throw off the merriest of melodies for the music

publishers, and after having for twenty-five years provided the Christmas pantomime music for the principal London theatres—a branch of the art in which he peculiarly excelled—he showed in the last Drury Lane pantomime of *Harlequin Hudibras* that his gaiety was exuberant, and his invention as fertile as ever. To Blewitt we are indebted for the airs of many of our popular comic songs and Hibernian ditties, amongst which latter the never-to-be-forgotten *Barney Brallaghan* may be mentioned as having brought a fortune to the singer, without realising a sixpence for the composer. At the glee clubs his compositions generally carried off the prize, and as the musical director of Vauxhall Gardens, and more recently as a pianist, accompanying Mr. Templeton in his vocal entertainments, his talent was always recognized. As a pupil of the great Haydn—the first tutor of most of our present eminent English vocalists, and the composer of upwards of two thousand original pieces of music, John Blewitt deserved at least a competency for his old age, but, unfortunately, he has left—too often the only legacy of genius—a widow and two daughters without the slightest means of support. The deceased was in his 73rd year.

MUSICAL INSTITUTE OF LONDON.—After two seasons of existence, this association has been dissolved at a general meeting of its members.

MR. CIPRIANI POTTER.—A son of this respected professor was recently drowned, while bathing over the ship's side, when on his voyage to China.

PHILHARMONIC SOCIETY, SHAFTESBURY HALL.—This Society's Concert took place (Sept. 13th) before a numerous assembly of the inhabitants of Aldersgate. The first part consisted entirely of Mozart's 12th Service, which was executed in a most praiseworthy manner. Mr. Essex, the conductor, deserves praise for his choice of music.

SOUTHWARK SINGING ASSOCIATION.—The members of the 18th Elementary and Upper Classes of this Association held the usual half-yearly meeting and musical entertainment (Sept. 19th) at Sussex Hall. The chorus numbered upwards of 180 voices. Mr. Rees E. Harris, Organist to the Association, presided at the pianoforte. In the course of the evening, a testimonial, consisting of two very elegant and appropriate prints, handsomely framed, was presented by one of the members of the class to Mr. J. E. Minot, the teacher. The hall was crowded by a respectable audience.

MANCHESTER.—A correspondent thus addresses us:—"I have great pleasure in informing you that a Society has been formed in this city for the practice and cultivation of music, under the denomination of '*The All Saints' Choral Society*.' It has been commenced by a number of young men who really take an interest in its welfare. We have a conductor who is a thorough good musician, and who has kindly offered his services—and, upon the whole, I think we have every prospect of success. We have found it necessary to make certain restrictions with regard to the admission of members, and I earnestly hope that we may spend some very social evenings; and I am sure, Mr. Editor, we have your best wishes. It may be well to state that the music chosen is from *Novello's Musical Times*."

THE LONG CRENDON SACRED HARMONIC SOCIETY gave a Concert on the 9th of August, consisting of solos and choruses from the oratorios of Handel, Haydn, &c.

STOCKPORT.—The Stockport Choral Society gave a grand Concert of Sacred Music on Tuesday evening, the 13th Sept., in the Large Room of the Stockport Sunday School. The occasion was the re-opening of the Organ in that excellent Institution. The principal performers were Mrs. Sunderland, Mrs. Thomas, Mrs. Tomkins, and Messrs. Edmondson and Hull, with an efficient band and chorus numbering some 150 performers, chiefly amateurs

and resident in Stockport. Leader, Mr. Robert Williamson. Mr. George Cooper, deputy organist of St. Paul's Cathedral, St. James's Chapel Royal, &c., &c., presided at the organ. The music was selected from the works of Handel, Haydn, Mozart, Beethoven, Pergolesi, Mendelssohn, Horsley, &c.

BIRMINGHAM.—On the 7th Sept. the Birmingham Festival Choral Society gave their last Concert of the present subscription in the Town Hall. The principal vocalists were Madame Castellani, Mrs. Paget (late Miss Clarke, of the Royal Academy of Music), Mdlle. Bellini, Signor Gardoni, Mr. Paget, and Signor Tagliafico, who gave an excellent selection of sacred and secular music to the delight of a large and fashionable attendance. One of the most interesting features of this Concert was the successful *debut* of a new contralto, Mrs. Paget, who was very warmly received.—*From a Correspondent.*

MACCLESFIELD SACRED HARMONIC SOCIETY.—This Society, which has been in existence but a short time, and consists principally of amateurs of the town and neighbourhood, gave their first Concert (September 5th) in the Large Room of the Macclesfield Sunday School. A numerous audience attended. The programme contained a well-chosen selection from the best composers, and the pieces were given with a correctness and effect highly creditable to an orchestra of amateurs. It is the intention of the Society shortly to give other Concerts. Mr. Skerratt was the conductor; Mr. Williamson the leader.

BRIGHTON.—An opportunity of hearing Mademoiselle Clauss for the second time was recently afforded to us by the indefatigable Mr. Wright, whom we suspect of aspiring to the title of "Purveyor-General of Music to Brighton." Mademoiselle Clauss afforded us great pleasure by the light and delicate style in which she rendered Beethoven's sonata, op. 53, *La Chasse*, by Heller, and the "Harmonious Blacksmith," though we detected a slip of memory in it. A duet for two pianos was finely played by this lady and Herr Kuhe; and a very difficult movement of Scarlatti. Mademoiselle Clauss performed with immense brio.—*Brighton Guardian.*

HULL.—Mr. Forster (of the firm of Forster and Andrews) has recently read a paper before the members of the British Association for the Advancement of Science, on Improvements in Organ Building. We have received an abstract of the lecture, which gives a good idea of the usefulness of the paper.

JERSEY.—The Choral Society gave its first two concerts in the last month. The first part of each concert consisted of Romberg's *Lay of the Bell*. The choruses were well executed by the members of the society. The Jersey Choral Society appears to have commenced its career under favourable circumstances.

BRUSSELS.—The *Conservatoire* of Brussels at the beginning of the year offered as prize a gold medal, to the value of 1,500 francs, to the composer of the best Symphonies. Thirty-one works were submitted for approval; the medal has been awarded to an amateur, Herr Ulrich, of Berlin.

MUSICAL PRIZES.—We perceive by our advertising columns that two prizes are offered by the Cheadle Association for Promoting Church Music; the first, the best metrical tune adapted to the words of "Hark, the herald angels sing,"—the other to the Easter Hymn, words, "Jesus Christ is risen to-day." The names of the successful candidates will be announced in the *Musical Times* of January or February next.

BLIND ASYLUM, MANCHESTER.—Mr. George Freemantle, of Durham, (pupil of Mr. Henshaw,) has just succeeded to the situation of organist and musical teacher to the above asylum.

ADVERTISEMENTS.

DURING THE LAST MONTH, Published by J. A. NOVELLO.

COSTA, M. Orchestral Parts to his Baptismal Anthem, "Suffer little children to come unto me." String parts, 2s.; Wind parts, 5s. 4d.

NOVELLO. Sanctus and Kyrie eleisons. No. 13, Sanctus and three Kyrie eleisons by Mrs. Mounsey Bartholomew. Price 1s. No. 14, Sanctus in E flat, three Kyrie eleisons, and three Chants, by Mrs. Mounsey Bartholomew. Price 1s.

SMITH, Dr. John, of Dublin. Separate Vocal Parts to his Services. For prices of Vocal Score and Parts see Advertisement, page 258.

KING'S Service in C. Te Deum, Jubilate, Sanctus, Kyrie, Creed, Magnificat and Nunc Dimittis. Vocal Score, 3s. 6d.; Separate Vocal Parts in the Press.

HAYDN. Third or Imperial Mass in D minor. Separate Vocal parts, with *English* words, adapted from the Psalms, by R. G. Loraine. Soprano, 1s. 3d.; Alto, 1s.; Tenor, 1s.; Bass, 1s. Each movement may be had singly at three-halfpence per page 258.

HANOVER, His Majesty the King of. A Lyric Version of the Eighty-fourth Psalm, as performed at the Christening of His Royal Highness Prince Leopold. Words by W. Bartholomew, for two Tenors and two Bases. 1s. 6d.

BEETHOVEN'S "Engedi," (or David in the Wilderness). Vocal Score, 8vo., 3s., in paper cover.

GODFREY, Rev. N. S. "Nearer my God to Thee," being No. 1, of Songs for the Christians Drawing Rooms. Price 2s.

CHERUBINI. Third Solemn Mass in A, for three voices, with an *ad lib.* Alto part by Haydn Corri. Soprano, 1s.; Alto 10½d.; Tenor, 1s. 1½d.; Bass, 1s. 1½d.

THE CHORAL SERVICE OF THE CHURCH.—It is desired to improve the Choir of a London Church, at present entirely unpaid, by the admission of Two First Trebles and Two Altos, to whom a moderate Salary would be given. Two Full Services on Sundays and the principal Church Festivals. Applicants may address particulars of age, occupation, and reference to character, to Precentor, at Novello's Sacred Music Warehouse, 24, Poultry, City.

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